A BRIEF OUTLINE

OF THE

History of Sanskrit Literature.

BY

TARINICHARAN CHOUDHURY, B. A.

PUBLISHED BY

GIRIJACHARAN CHOUDHURY.

Bera, *Pabna.*

Agent
ALBERT LIBRARY,
Nawabpur, *Dacca.*

Agent
CHAKRAVERTY CHATERJEE & Co.
63, *Harrison Road*, *Calcutta.*

1911.

Price Rupee one only.

Dacca:
PRINTED BY BHANU CHANDRA DAS,
AT THE GANDARIA PRESS.

PREFACE.

Almost all the Indian Universities have recommended the study of the History of Sanskrit Literature for B. A. Students, who take up sanskrit as one of their subjects. The pages of this little book, however, do not deal with the matters of the Vedic Ages which may be published separately or added to the present one in a subsequent edition.

As most of the facts, especially those leading to the determination of dates, in the history of Sanskrit Literature, are rapt in great obscurity and as some sort of conclusions have been arrived at from the investigations of sanskrit scholars, the arguments advanced in favour of a particular conclusion are often circuitious and perplexing, and the inference sometimes misleading. Numerous problems yet remain unsolved and the quests unachieved.

With a view to present before the students of moderate means the subject of Sanskrit Literature andalso to materi lly help all the readers in bringing the trains of complicated reasonings clearly home to their mind, that this *Brief Outline of the History of Sanskrit Literature* has been prepared; though brief, the lucid exposition of each separate subject has not been lost sight of; but such informations that the University Examiners may require or that may enhance the subject without unnecessarily enlarging the bulk, have not been spared.

A word is necessary as to the mode of arrangement

of the matters in each chapter. As most of the dates are shrouded in mystery, the order is, as much as possible, in keeping with the general merits of the sanskrit works and not the elastic dates assigned to them.

I have taken much help from Iswar Chandra Vidasagar's "संस्कृत भाषा ओ साहित्यविषयक प्रस्ताव"; Prof. Macdonell's History of Sanskrit Literature; and have been greatly benefitted by R. C. Dutta's "Civilisation in ancient India"; Monier Williams' "Indian Wisdom" and MaxMuller's "India, what it can teach us?"

I am also greatly indebted to the authorities of the Ekalipi-Vistara-Parishada (एकलिपि-विस्तारपरिषद) for the map of Indian tongues as published in their "*Devanagar.*" I hope to be excused for some statements in the book which do not fit in with the Indian mind but which, for some reason or other, have had to be introduced.

My best thanks are due to several of my friends from whom I have received encouragements for the publication of this book. I have also to thank Babu Sarat Chandra Chakraverty, who took great care in watching the book as it went through the press.

How far this little volume will meet the requirements of those for whom it is particularly intended, the readers will be in the best position to judge.

Any suggestion for further improvement will be thankfully received.

BERA, PABNA.
April 15, 1911

THE AUTHOR.

How far this little volume will meet the requirements of those for whom it is particularly intended, the readers will be in the best position to judge.

Any suggestion for further improvement will be thankfully received.

BERA, PABNA.
April 15, 1911 THE AUTHOR.

CONTENTS.

INTRODUCTION.

Properly speaking, a systematic history of the sanskrit literature should begin with an account of the growth of the sanskrit language with its various dialectics or allied languages, and then should follow a treatise on the Vedas, the earliest and supreme creation of the Aryan mind. But as the interest and zeal for the study of sanskrit caught the western people early in the seventeenth century, who have been cultivating the same with assiduous care since then; and as the first attempt at a systematic history of the sanskrit literature has come from an English pen, it is meet to review, in the first place, the various successive steps towards making Europe acquainted with the Indian language.

Beginning of Intercourse between India and the West.

The way of intercourse between India and the west was opened by the Conquest of Alexander the Great in 327 B.C. The importance of this Greak invasion is hardly possible to overestimate; and what a tremendous influence sanskrit literature exercised on the Greeks and also the

former received from the latter, will be seen in the chapter on "India and the West."

Thus it is found that,

(i) after Alexander's invasion, the Greeks became acquainted with the learning of the Indians to some extent ;

(ii) in the middle ages, the knowledge of Indian science was introduced to the West by the Arabs ;

(iii) and from the sixteenth century onwards, a few European missionaries became a little familiar with the ancient language of India. Abraham Roger even translated the sanskrit poet Bhattrihari into Dutch, in the year 1651 A. D.

Need was, however, soon felt of ruling the Indians according to their own modes ; consequently, Warren Hastings caused a translation of the best Indian legal authorities to be made, through the medium of a Persian translation, in the year 1776 A. D.

Pioneers of Sanskrit learning into Europe.

The earliest steps, however, of spreading the sanskrit learning into the European continent, were the following :—

(i) *Charles Wilkins*, under the dictation of Warren Hastings, acquired a con-

siderable knowledge of sanskrit at Beneras. He published a translation of the Bhagbatageeta or the Song of the Adorable One, in 1785, and a wellknown collection of fables, entitled the Hitopadesa or the Friendly Advice, in 1787 A. D.

(ii) *Sir William Jones*, having acquired an accurate knowledge of sanskrit, published a translation of Sakuntala in 1789, a translation of the Code of Manu and edited the sanskrit text, Ritusamhara or the Cycle of Seasons, in 1792 A. D.

(iii) *Henry Thomas Colebrooke* was the first to handle the sanskrit literature on scientific principles. During his time, the knowledge of the sanskrit language was introduced on the continent of Europe. He wrote his essay, "On the Vedas".

(iv) *Alexander Hamilton* acquired a very good knowledge of Sanskrit during his stay in India ; but he was kept a prisoner at Paris on his way to England. During his confinement, he taught sanskrit to the German poet Schlegel and many French scholars.

(v) *Fredrich Schlegel* published his work, "On the Language and wisdom of the Indians." Schlegel's work produced

great zeal for the study of sanskrit in Germany and vast progress was made in that branch of learning.

(vi) *Fanz Bopp* studied, with great care, the conjugational system of sanskrit, and was the founder of the science of of Comparative philology.

(vii) *Rosen* edited the first eight '*mandals*' of the Rigveda, in 1836.

(viii) *Rudolf Roth* was the founder of Vedic philology and published his booklet, " On the Literature and History of the Veda ", in 1846.

The later times produced such sanskrit scholars as Prof. Max Muller, Prof. Buhler of Vienna and Kielhorn of Gottingen.

The main periods of Sanskrit Literature.

The history of ancient Sanskrit Literature falls into two main periods, *the Vedic Period* and the second, which may be called *the Sanskrit Period* :

Vedic Period.

(i) The Vedic Period which, beginning perhaps as early as 1500 B. C., * extends in its latest phase to about 200 B. C.. There are two principal divisions of this period :—

* This assertion of Mr. Macdonell's must be taken with a grain of salt ; there is not a jot of reliable evidence for this ; on the otherhand, historians and sanskrit scholars generally fix the date of the Vedic Age as far back as 4,000 B. C.

(a) In the first half of the Vedic Age, the character of its literature was creative and poetical, while the centre of culture lay in the land of the modern Punjab.

(b) In the latter half, the literature was 'theologically speculative in matter and prosaic in form', while the centre of culture had shifted to the valley of the Ganges.

Sanskrit Period.

(ii) The Sanskrit Period begins, strictly speaking, with the final offshoots of the Vedic Period about 200 B. C., and closes with the Mahomedan conquest after 1000 A. D.

Character and comparison of the two.

The Vedic Age produced only religious works, and character of its literature was creative and poetical; while the Sanskrit Period made some advance towards the formation of a prosestyle. The Sanskrit Period achieved success in epic, lyric and didactic poetry, in drama, romances and fables. It also achieved notable results in various branches of scientific literature: *e.g.* phonetics, grammar, mathematics, astronomy, medicine and law. In the Sanskrit Period, the beauty of poetry, however, was marred by 'the ever-increasing taint of artificiality' by the use, for example, of long compounds

and tedious alliterations. But such artificiality, still, has a beauty of its own.

Lack of history.

History is the one weak point in Indian literature. The total lack of historical works seem to be due, according to Prof. Macdonell, mainly to the fact that the Brahmans, whose task it would naturally have been to record great deeds, had early taken up the doctrine that all action and existence are a positive evil; and they, therefore, did not chronicle the great events.

No definite criteria exist for the determination of dates in the history of sanskrit literature; even the date assigned to the greatest poet, Kalidasa, is so elastic that, it may go back two or three hundred years more. The considerations leading to the determination of dates, may fall under two heads :—

(i) Evidences, besides the internal criteria of development of style, are offered by the references to earlier authors, stray political and astronomical references and inscriptions on coins, copperplate-grants and rocks or pillars.

(ii) Secondly, a few landmarks of chronological importance are to be found in the visits of foreigners for the post-

Vedic Period. There were three classes of foreign-visitors, the Greek, the Chinese and the Arabic :

(a) The earliest date of visit by a foreigner is the invasion of India by Alexander, as we have already seen, in 327 B. C. Greek.

(b) The stay in India of Magasthenes about 300 B. C. and the valuable account of the then Indian civilisation and affairs left by him.

(c) The visit of the Bhudhist pilgrim Fa Hian about 399 A. D. Chinese.

(d) The regular stay of Hiouen Tsang in India from 630 to 645 A. D. and his account of the Indian civilisation of his time.

(e) The visit of the Chinese pilgram I Tsing (671-695 A. D.)

(f) The valuable account of the country at the time of the Mahomedan conquest by Alberuni, who wrote his "India", in 1030 A. D. Arabic

References to poets or other important personages and works or descriptions of prevalent customs are to be found in the accounts of these visitors ; and consequently, they offer some clue for the deter-

mination of dates of poets or works therein referred to, with approximation.

Origin and Age of writing

References to writing in ancient Indian literature are very rare and late. The practice from time immemorial was a system of oral tradition. Even the Vedas passed from mouth to mouth.

Prof. Buhler argues, with much probability, that writing was introduced into India about 800 B. C. by traders coming by way of Mesopotamia. The Asoka-inscriptions are, however, the earliest records of Indian writing.

Two kinds of Script :

Prof. Buhler has shown that there were two kinds of script known in ancient India, *Brahmi* and *Kharosthi* :—

Brahmi

(1) Brahmi, as Prof. Buhler says, was the true national writing of India ; because all the alphabets of later times are descended from it, however dissimilar they may appear at the present day. It was written from left to right.

Kharosthi

(ii) Kharosthi was employed in eastern Afganistan and the northern Punjab from 400 B. C. to 200 A. D. It was written from right to left.

The materials used for writing were birch bark (**भुर्जपत्र**) and palm leaves (**तालपत्र**). Paper was introduced by the

Mahomedan conquest. The Hindus being very religiously sensitive, their works were not bound in any animal skin. In ancient India,the brich bark and palm leaf MSS. were held together by a cord drawn through a single hole in the middle. This explains, says Prof. Macdonell how the sanskrit word for 'knot', (**ग्रन्थ**) has come to acquire the sense of a book.

Significance of the word "grantha"

Enquiring into the nature of the ancient language of India,it is found that the word *Samskrita* (**संस्कृत**), meaning 'refined', for the Indian language, came to be in use probably in the fourth century B. C. in the time of the grammarian Panini ; and the word, (**संस्कृत**),was meant to be opposed to the popular dialect, called Prakrita. The grammarians, prior to Panini, however, speak of the classical dialects as *Bhásá* (**भाषा**) which is referred to by Patanjali as being "current in the world". Yaska (fifth century B. C.) and Panini even mention the peculiarities in the language of the "easterns" and "northeners" ; Katyayana refers to local differences, and Patanjali mentions words used in a particular district only.

Colloquial language in India. First Prakrita : then Sanskrit : its age

There is thus evidence of sanskrit being used as a spoken language in the

Aryyabarta by the Brahmins about the second century B. C. ; but other people, e.g. the kshatriya princes, and men of noble family came to use it as well in time. It is found that, in ancient India, popular dialects, called Prakrita, existed. The dramas show that, whoever did not speak sanskrit, understood it at any rate ; for, sanskrit is there employed with the speakers of Prakrita. Thus it would be erroneous to deny the existence of a colloquial language in ancient India.

In the oldest period of Prakrita, two main divisions of the dialects are noticed, the *Western* and the *Eastern*. Sub-divisions of the former were *Apabharamsa* which was used in the valley of the Indus, and *Sauraseni* which was used in the Doab.

From Apabramsa are derived Sindhi, western Punjabi and Kashmiri which were in use in the countries referred to by them respectively. While from Sauraseni are descended Gaurjari (Gujrati), Avanti (eastern Punjabi and Hindi) and Maharashtri.

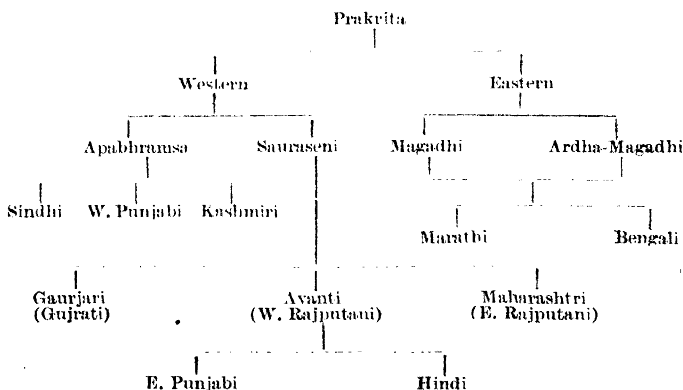
The Eastern Prakrita appears, at the present day as *Madaghi*, the dialect of Magadha, now Behar, and *Ardha-*

Magadhi, with Benares as its centre. Marathi and Bengali with its various dialects are descended from a mixture of Magadhi and Ardha-Magadhi.

As the Aryans did not penetrate into the south of India, Tamil, Telegu, Canerese and Malayalam which are used in the Deccan and all together called the *Dravidian* group, are the non-Aryan languages of India.

A table of the languages will perhaps help the reader's memory and serve to produce a clear impression of what has been said :

* Table of Indian Tongues.



* Refer to the map of India at the end of this book.

THE EPICS.

The sanskrit epic poetry falls into two main classes :—

(i) *Itihasa*, meaning legend, akhya-yana, narrative and Purana or ancient tale which comprises the old stories.

(ii) *Kavya* or artificial epic.

Mahabharata.

The Mahabharata is the chief representative of the former class and the Ramayana of the latter.

Three stages of development.

The *Mahabharata*, in its present form, is not an original work. Prof. Macdonell says that, it originally consisted of 8,800 slokas only. There are direct statements, continues he, that the poem at one time consisted of 24,000 slokas, before the various didactic episodes (उपाख्यान) were skilfully added by some poetic genius ; and in the present form, the poem contains over 100,000 slokas. These evidences render it probable that the poem underwent three stages of development.

First stage, original form.

The original form of the Mahabharata came into being about the fifth century B. C. as the oldest reference of the work, in some shape or other, is found in Ashwashalayana's Grihya Sutra (fifth century).

That the epic underwent a second stage of development is borne out by the following evidences :— Second stage.

(a) Originally, the people of India worshipped only Brahma ; the introduction of Siva and Vishnu in the epic, on a level with Brahma, occurred about 300 B. C. and by the beginning of the Christian era ; for, from the account of Megasthenes, it is is known that about 300 B. C. these two gods were very prominent and the people divided into Saivas and Vaishnavas.

(b) Morever, Yavanas or Greeks and even Sakas and Palhavas are mentioned as allies of the kurus in the Mahabharata, who were brought into India by Alexander's invasion in 327 B. C. Hence the introduction of these must have taken place after that time.

(c) Hindu temples as well as Bhudhistic relic mounds are referred to in the epic : hence the references to the latter must have been introduced after the flourishing of Bhudhism.

The evidence for the last stage of development is an inscription of a land-grant. This inscription, dating from 473 A. D., decisively proves that, by 500 A. D. the epic had acquired its present Third stage.

form ; for herein, the epic is mentioned as "containing 100,000 slokas", composed by the great sage Vyasa.

Further, Bana and his predecessors, not only studied and made use of the legends from each of the eighteen books of the Mahabharata, but were even acquainted with the Harivamsha.

Date of com position.

The external and internal evidences, cited above, go to show that, the epic probably came into being about the fifth century B. C. in the Western half of India. That the epic acquired its present form about 350 A. D. is, according to Mr. Macdonell, the most reasonable supposition.

Divisions in the epic.

The great epic which is full of episodes and didactic matters, is divided into eighteen books, called parva ; it has also a supplementary book, the Harivamsha. There are subdivisions of the parvas, called adhyayas.

Three main editions.

A few commentators of the Mahabharata are known to us at the present day. The commentaries of Nilakantha, Arjuna Mishra and Sarvajnana Narayana are extant.

Three main editions of the epic have appeared in India :—

· (i) The prinicapal edition, including the Harivamsha but without any commentary, was published in four volumes at Calcutta between 1834-1839 A. D.

Calcutta edition.

(ii) Another edition was published at Bombay in 1863, without the Harivamsha but containing commentaries of Nilkantha.

Bombay edition.

(iii) The third and last edition, printed in Telegu character, was published, also in four volumes, at Madras between 1855-1860 A. D. It contains the Harivamsha and extracts from Nilkantha's commentary.

Madras edition.

* Story of the Mahabharata.

"The Mahabharata describes the struggle between the Kauravas and the Pandavas, two offshoots of the kuru family of Hastinapur. The hundred Kauravas were the sons of Dhritarastra, while the five Pandavas were the sons of his younger brother, Pandu. Dhritarastra was born blind and was therefore excluded from the throne in favour of Pandu. But Pandu died in the lifetime of Dhritarasta, who thenceforth acted as a guardian of his nephews, and chose the eldest of them, Yudisthira, as heir to the family dominions. The eldest Kaurava, Duryodhana, resented

* A. C. Mukherjee's A short History of the Indian People.

this and tried various expedients to get rid of the Pandavas. Matters at length came to such a crisis that the God-fearing Pandavas, inspite of their efforts to bring about peace, were compelled to declare war. Almost all the Kshattriya princes of India fought on one side or the other ; and a great battle, lasting for eighteen days, was fought on the field of Karukshetra. All the Kauravas were killed, and Yudhisthira ascended the throne of Hastinapur." After some years, he retired into the Himalayas with his brothers and wife and thence passed into heaven.

The name "Mahabharata."

There can be little doubt that the original kernel of the epic has a historical background. The Mahabharata or the great conflict of the descendants of Bharata, describes an ancient conflict between the two neighbouring tribes, the Kurus and Panchalas, who were cousins both descended from king Bharata, son of Sakuntala.

Source of Bhagbatageeta.

While the armies of the two parties are drawn up for battle, the whole philosophical poem, the Bhagbatageeta, complete in eighteen cantos, is recited to the Pandava-hero Arjuna, who hasitates to advance and fight against his kinsmen.

Thus the epic is not a bare historical account ; but it is an excellent encyclopaedia of moral teaching of the four ends of human existence ; it expounds, at great length, the duty during the whole life of a man and is intended for the religious instruction of all Hindus.

Episodes in Mahabarata.

The thread of the story of the Mahabharata is interpersed with numerous extensive episodes which constitute about fourfifths of the whole main epic. The following are a few of the important episodes :—

Harivamsa.

(1) The supplementary book Harivamsa describes the history of (Hari's) Krishna's ancestors ; it gives an account of his exploits and treats of the future corruptions of *Kali Yuga* or the fourth stage of the world.

Story of Sakuntala.

(2) King Dushyanta was out into a forest for a hunt. In this forest, he arrived at the hermitage of sage Kanwa, who, leaving his daughter in charge of rendering the rites of hospitality to the comers, was away to Somatirtha. Dushyanta was, at the first sight, hypnotised by the supreme beauty of Sakuntala's person ; and she also became enamoured of him. This,

however, ended in Dhushyanta's marrying Sakuntala by the *gandarba* method. Owing to Sakuntala's lack in hospitality to sage Durbasa, he cursed her ; in virtue of this curse Dushyanta forgot Sakuntala; he did not even remember her when presented before him, inspite of his serious protestation of love at the hermitage. Thereupon, Sakuntala was carried off into the region of the fairies ; in the meantime, Dushyanta became sadly aware of the grave mistake he had committed and became mad of her. Then going to fight a battle on behalf of the gods, Dushyanta recognised Sakuntala through her son, Sarvadamana and got her back.

Rama

(3) The history of Rama in the Mahabharata describes much the same story as in the Ramayana.

Rishya Shringa.

(4) The legend of sage Rishya Shringa is this : the sage, having produced rain, in the country of Lomapádá was awarded with the hand of Shánta. Rishya Shringa also performed a sacrifice for Dasaratha, king of Ayodhya, which brought about the birth of Rama.

King Usinara.

(5) The story of King Ushinara is that the king sacrified his life to save a pigeon from a hawk.

Draupadee.

(6) After defeat in the play at dice, Draupadee dwelt with the Pandavas in the Kamyaka forest. Jayadrata fell in love with her at the first sight and forcibly carried her off. She was rescued after a terrible fight in which the Pandavas annihilated Jayadrata's host.

Savitree.

(7) Savitree married Satyabana, son to King Ashwapati, though she was given to understand that Satyabana would die within a year after marriage. When the last day of his life came, Savitree followed Satyabana when he went out to gather fuels in the forest. Satyabana, when cutting a branch of a tree, fell down in a swoon through pain of head, and soon expired. Yama, the god of death, came and began to depart with the life of Satyabana; she too persistently followed him. When Yama consented to grant her a boon except the life of her husband, she still followed him; and, in words of passionate earnestness, moved for the life of her husband; and she finally succeeded in her attempt.

Nala and Damayantee.

(8) The episode of Nala is told by the wise Brihadaswa to exiled Yudhisthira in order to console him for the loss of his kingdom. The story is this: Nala, the

prince of Nishada, won the hand of Damayantee. Possessed by the demon Kali, he lost his kingdom in gambling and wandered half-naked in forest with Damayantee. When she fell asleep through fatigue, Nala deserted her. Awaking from the sleep, she was struck with terror finding herself alone, and at last, found her way to her father's court at Kundina. Nala, in the meantime, being transformed into a dwarf, acted as the charioteer to the King of Ayodhya. Nala then got his former body, won Damayantee back and also his lost kingdom, and lived happily with her.

Eighteen Puranas.

The *Puranas* are a distinct class of eighteen epic works, didactic in character and sectarian in purpose. Some of these works recommend the cult of Vishnu, while others favour the worship of Siva.

Vishnuit Puranas.

The following fourteen are Vishnuite character :—

(1) Agni purana ; (2) Vayu purana ;
(3) Matsya purana; (4) Kurma purana;
(5) Vamana purana ;
(6) Padma purana ;
(7) Markandeya purana ;
(8) Garuda purana ;
(9) Bhramha-baibarta purana ;

(10) Brahma purana ;
(11) Vishnu purana ;
(12) Bhagbata purana ;
(13) Naradiya purana ; and (14) Varaha purana.

Saivite Puranas.

The following four favour the cult of Siva :—

(1) Skanda purana ; (2) Siva purana ;
(3) Linga purana and (4) Vabishya purana.

The Ramayana.

At first, the *Ramaayana* was recited by professional minstrels and often sung to the accompaniment of a musical instrument. The epic, in the original form, was handed down orally by Kusa and Lava, the two sons of Rama. It was composed by the great sage Valmiki ; and the epic probably arose at Kosala.

Its origin.

The original kernel of the Ramayana was composed before 500 B. C. and the recent portions were added about 200 B. C. and later.

Development.

The careful investigations of Professor Jacobi have shown that, the Ramayana originally consisted of five books only. The first and the seventh books are later additions. As Prof. Jacobi shows, all the subsequent additions to the ori-

ginal epic have been so loosely made that the "junctures are easy to recognise." The grounds advanced by the western scholars in favour of the above theory are these :—

(i) The sixth book of the Ramayana concludes the main action ; and hence there is reasonably no necessity for the seventh.

(ii) There are statements in the first book of the epic which are at direct variance with some other statements in the body of the book ; thus it is probable that the two compositions came from two poetic hands.

(iii) Two contents, one of them containing the first and the seventh and the other not containing them, have been found ; it is probable that the second was perpared before the additions were made.

Date of composition.

Professor Macdonell has advanced the following evidences to determine the age of Ramayana :—

(i) The original part of the Ramayana is older than the Mahabharata ; for, while the heroes of the latter are not mentioned in the Ramayana, the story of Rama is often referred to the Mahabharata.

(ii) Ramayana has a relation to Budhistic literature : the story of Rama

is found, in somewhat altered form, in one of Pali Jatakas or Birthstories, the Dasaratha *Jataka*. From a comparison of the stories and meters of the two, the balance of evidence in relation to Buddhism seems to favour the pre-Budhistic origin of the genuine Ramayana.

(iii) An examination of the epic shows that *Yavanas* or Greeks are mentioned twice in it which Prof. Jacobi has shown to be an interpolation; the introdnctions were made sometime after 300 B. C. Prof. Weber's assumption of Greek influence on the Ramayana seems to lack foundation.

(iv) In the epic, no mention is made of the city of Pataliputra (Patna), founded by king Kalashoka before 380 B. C. and described by the Greek ambassador Megasthenes about 300 B. C. Rama is described (in the epic) as passing by the very spot where the city stood ; yet no reference to the capital city is found in the epic, though others of lesser importance, *e.g.* Kausambi, Kampilya, Kanwakubja are mentioned.

(v) In the original Ramayana, the capital of Kosala is regularly called

Ayodhya ; while the Bhudhists, the Jainas and the Greeks always give it the name *Saketa*. In the last book of the Ramayana, it is found that Lava, one of Rama's sons, fixed his seat of government at Saketa. All these lead to the conclusion that, the original Ramayana was composed when Ayodhya, the capital city of Kosala, had not been deserted and when its new name Saketa was still unknown.

The arguements, advanced above, go to show that the original form of the Ramayana came into existence before 500 B. C. and recent portions were added by the second century B.C.

Rigveda and Ramayana.

Prof. Jacobi says that the Ramayana contains no allegory at all but it is a faithful story of Indian mythology. Sita of the Ramayana can be traced to the Rigveda wherein she appears as the Furrow personified as a goddess ; Rama represents Indra in the veda and his conflict with the rakshasaking, Ravana, would represent the Indrabrittra story of the Rigveda. The rape of Sita by Ravana refers to the stealing of cows recovered by Indra ; Sita in the epic was also rescued by Rama. Rama's alliance with the monkey-chief Hanumat is per-

haps a reminiscence of Indra's alliance with the Maruts, and Indra's ambassador, the dog Sarama, probably refers to rakshasa Sarama, who consoled Sita in the Asokaforest.

Greek influence on Ramayana.

Prof. Weber's assumption of Greek influence on the story of the Ramayana, says Prof. Macdonell, seems to lack foundation for the following reasons :—

(i) The word *Yavanas* or Greeks are mentioned twice in the epic ; but Prof. Jacobi has shown this to be an interpolation.

(ii) The tales of the abduction of Sita and the expedition to Lanka for her recovery are not in correspondence with the rape of Helen and the Trojan war ; nor is there any reason for believing Rama's snapping the bow to have been taken from the adventures of Ullysses. "Like feats of strength for like objects are to be found in the history of many nations," history repeating itself.

*Story of Ramayana.

Dasaratha, a king of the Ikshkaku family of Ayodhya, had four sons, Rama, Bharata, Lakshkana and Satrughna by

* A. C. Mukherjee's A short Hitory of Iddian people.

his three wives ; of the sons, Rama was the eldest. "The king desired to crown Rama as *yubaraja* or heir apparent ; but his second queen, Kaikeye interfered ; and, on the strength of a promise previously made by the king to grant her two boons,secured the banishment of Rama for fourteen years and the nomination of her own son Bharata as *yubaraja* instead. Accordingly, the dutiful son Rama, followed by his faithful wife Sita and his obedient halfbrother Lakshkana, left the kingdom of Ayodhya amidst the wailings of the people. The old king Dasaratha himself succumbed to the shock. Rama retired to the Dandaka forest where the beautiful Sita was stolen away from him by Ravana the Rakshkasha-king of Lanka. Rama allied himself with the monkeys of Kishkindya, of whom Hanumat was the chief ; and with their help, rescued Sita after Ravana himself had been killed. Then returning to Ayodhya, after the lapse of fourteen years, Rama assumed the reins of government from the faithful Bharata, who, all the while declined all royal honours and carried on the government only as a regent for Rama."

The epic contains many interesting episodes ; and references to some important ones are made here :— Episodes in the epic.

(1) The story of the descent of the Ganges relates how the sacred river was brought from heaven to purify the remains of 60,000 sons of king Sagara.

(2) Another story is that of the sage Viswamitra, who, when a powerful king entered into a struggle with the great sage Vashishtha ; for, Viswamitra had attempted to take away his 'miraculous cow' by force. But Viswamitra, being overpowered and surprised by the *Brahma teja* of the sage, took to severe penances, attained Brahmanhood and was finally reconciled with his rival, Vashishtha.

(3) The short story, that describes the origin of sloka, is also of exquisite beauty. Valmiki, suddenly seeing a hunter shoot down a *chakrabaka* out of a loving *mithuna* or pair, was deeply moved by the grief of the bereaved female bird and then involuntarily gave vent to his heartfelt sorrow in metrical language.

The Ramayana has achieved everlasting fame and enjoys the greatest popularity in India. It has been translated Importance and effect produced by the epic.

into all the Indian dialects and simplified so as to make it fit for the study of children. The effect produced by the epic may be briefly noticed to be as follows :—

(i) It has great power to form the character by impressively presenting before the readers high and noble moral ideals.

(ii) It is the main source from which many sanskrit poems and works have sprung.

(iii) It inspired the great poet Tulsidas who composed the Hindi epic, Ramacharitamanasham.

KAVYA OR COURT POETRY.

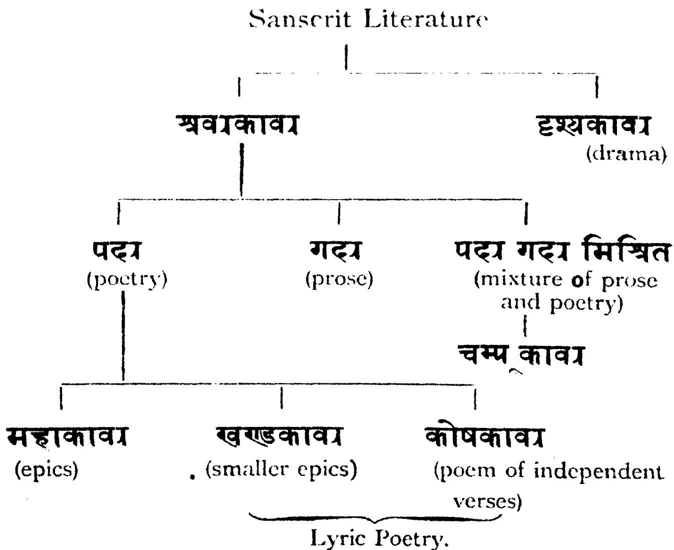
Classifications of Sanskrit writings.

The Sanskrit literature may, according to the character of composition, be roughly divided into श्रव्यकाव्य and दृश्य काव्य (dramas) ; the श्रव्यकाव्य may be composed either in pure poetry, pure prose or a mixture of prose and poetry, the last class of mixed composition being

called चम्पूकाव्य। The composition in pure poetry may be either of the character of a महाकाव्य, खण्डकाव्य (small epics) and कोषकाव्य which is a poem of independent verses.

Prof. Macdonell places खण्डकाव्य under the head of Lyric Poetry and he does not seem to recognise or refer to the चम्पूकाव्य and कोषकाव्य।

The following is the tabular representation of what has been said :—



Nature of an Epic.

A sanskrit epic poem is generally a piece of purely poetical composition on a god, a person of the warrior caste, who comes of a noble family and has great attainments, or on the kings of a noble dynasty. It is divided into several chapters or sargas and need not necessarily be composed in one and the same metre ; the epic is generally named after the poet, the hero of the poem or the name of the dynasty of which the kings are described in the epic.

Renaissance Theory of Max Muller.

Prof. Max Muller asserts that, in consequence of the constant incursions of the Scythians, the Huns and other foreigners, the literary activity in India came to a collapse during the first two centuries A.D. (which has been refuted by the inscriptions of Girnar and Nasik). Max Muller's theory is that, in the middle of the sixth century, the reign of king Vikramadetya of Uijjain, whose court was adorned by nine gems (नवरत्न) of whom Kalidasa was the chief, was the golden age of sanskrit poetical literature.

Its Explosion.

This Renaissance theory of the sanskrit literature in the Sixth Century has been exploded by the researches of Professors Buhler and Fleet. The theory was based on Prof. Ferguson's hypothe-

Buhler and Fleet.

sis that the Vikrama era was founded in 544 A.D. by king Vikrama to commemorate his victory over the Sakas (in the battle of Korher 530 A.D.), dating the commencement of the era back six hundred years to 57 B.C. But this hypothesis of Mr. Fergusson has been refuted by the researches of Fleeet. He has shown that the Vikrama era of 57 B.C., far from being founded in 544 A.D., had already been in use a century before under the name of Malawa era. Moreover, there are the following strong evidences against the Renaissance theory of Max Muller :—

Other Evidences.

(1) The quotations in Patanjali's Mahabhashya which was written in the second century B.C., show that kavya poetry flourished in his day and hence must have developed before the Christian era.

Mahabashya.

(2) Ashwaghosha's Budhacharita, an epic poem, was translated into Chinese in 414 A.D. and therefore the poem must have been composed before this date. Moreover, Ashwaghosha, according to Budha tradition, was a contemporary poet of king Kanishka and would thus belong to the first century A.D.

Budhwacharita.

Prashastis.

(3) The *prashastis* of the Gupta period are of considerable importance in this connection :—

(a) Harisena's panegyrics on Samudra Gupta, a king of the fourth century, show mastery of kavya style.

(b) Virasena's panegyrics on his master, Chandra Gupta II, show unmistakably that, the *vidharbha* style was fully developed by 300 A.D.

(c) Batsabhatti wrote an inscription in 473 A.D. in commemoration of a temple consecrated to the sun. A careful examination of this inscription shows that a rich kavya literature existed in the fifth century ; the peot also seems to have been acquainted with the writings of Kalidasa.

Girnar and Nasik Inscriptions.

(4) Two important prose inscriptions of length, one from Girnar, the other from Nasik, have been found. Both of them belong to the second century A.D. and show that, a prose kavya style existed so far back as 200 A.D. and that, the author of the inscription at Girnar was familiar with the "rules of poetics and the metrical Kavyas of the Vidarbha style."

These evidences not only conclusively proves that sanskrit poetical literature flourished before the Christian era but show incontrovertibly that, poetry continued to be cultivated throughout the succeeding centuries. Thus is exploded the Renaissance theory of Prof. Max Muller.

Six Maha-kavyas.

There are mainly six great epic poems in sanskrit literature ; there are others, which though of some importance, are little read : these are :—

Raghuvamsa.

(1) The Raghuvamsha, composed by the great poet Kalidasa, begins with Dilipa and his son Raghu. The story of Rama follows next ; it tallies almost closely in all important points with that in the Ramayana and covers comparatively the largest and the best portion of the epic. The epic is then finished in four cantos, rapidly describing the three nearest descendants of Rama and twenty four kings, who ascended the throne of Ayodhya after him.

Critical appreciation.

The epic is a masterpiece of sanscrit composition ; in it everything is natural, elegant and beautiful : there is nothing exaggerated or undervalued. In the choice of similes and metaphors, Kalidasa

is matchless. He is unparalleled in the beauty of his description. It is the first epic poem in point of merit and was written in the beginning of the fifth century A. D.

Date.

Commentators.

Nearly two dozens of commentaries have been written on the Raghuvamsha, of which the most famous and widely read is the Sanjeebanee of Mallinatha, who perhaps flourished in the fourteenth century. Of the other commentators Dakshinavarta, Natha, Dinakara Misra and Charitravardhana deserve special mention.

Kumarasambhava.

(2) Kumarasambhaba, also written by Kalidasa, is complete in seventeen cantos. It describes, in the first seven cantos, the courtship and marriage between the god Shiva and Parbati, and ends with a description of the destruction of the rakshashi, Tadaka, for which they gave birth to Kumara, the god of war.

Critical Note.

Only the first seven cantos are generally read. The rest are going to be obsolete ; because, the affairs between Hara and Gouree are licentious and too sentimental and are described in indelicate language. For this fault of the eigth, ninth and tenth cantos, the whole epic,

beginning from the eigth canto, is going to be non-existent.

It was also written in the fifth century A. D. Date.

(3) Kiratarjuneeya, a work of Bharabi, describes a fight between Mahadeva, in guise of a kirata, and Pandava, Arjuna in the Indrakila mountain; and the epic derives its name therefrom. Kiratarjuneeya.

While Yudhisthira, defeated in gambling, went into exile and lived in the Dwaitabana with his brothers and Draupadee, Bhima and Draupadee urged him to take up arms against Durjodhana under a pretext. But Yudhisthira said this was not possible for them, as they were then without men and money. While a hot discussion was thus taking place, the great sage Vyasa appeared; he imparted *mantra* to Arjuna, who went to the Indrakila mountain, practised severe penance and defeated Siva in the disguise and gained his weapons.

As regards depth of meaning, it is unequalled; but its composition is a little hard, unlike the writings of Kalidasa which are of a much simpler character. It speaks a great excellence of the poem that many of its couplets have passed into well known proverbs and quotations. Critical appreciation.

Date.

The epic is divided into eighteen cantos and was written, according to Macdonell, not later than the sixth century, as the earliest mention of the poet is found in an inscription of 634 A.D.; while another class hold that the poet might have lived in fifth or even in the fourth century A.D.

Sishupala-badha.

(4) Sishupalabadha is an epic, describing how prince Sishupala was slain by Vishnu. Its author is the great poet Magha and hence it also goes by the name of Maghakavya. He composed the epic after the exact model of Kiratarjuneeya and perhaps with a view to excel Bharabi. Both the epics concur in their mode of narration and execution. Thus Vyasa is the adviser in the Kiratarjuneeya, while Narada in the other; Yudhisthira, Bhima and Draupadee discuss on politics in the former; Krishna, Balarama and Udhvabha do the same in the latter.

Critical Notice.

Inspite of this, the epic is one of the best of sanskrit writings, having many wonderful tricks in the method of composition. The poem is still not without defects, of which the following may be noticed :—

(a) The beginning of a description is beautiful and alluring, but as we advance in the catastrophe, it seems dry and tiresome.

(b) Much genius has been uselessly spent on describing unnecessary events.

Hence it should not be held as a settled fact that Magha, possessed of all the merits of a poet as he is, is by far the greatest of Indian poets. *

Magha flourished about the ninth century A. D. Date.

(5) Naishadiya or Naishacharita is the work of Sriharsha. The epic is composed in twenty two cantos and describes the story of Nala, king of Nishada, as given in the Mahabharata. The authorship of the poem is (without reason) ascribed by some to some court poet of king Sriharsha. Naishada-charita.

Sriharsa himself was a great poetic genius; the beauty of his composition is, however, marred in as much as it is full Critical Notice.

* A dark hint at the saying—

उपमाकालिदासस्य
भारवेरर्थ गौरवं
नैषधे पदलालित्यं
माघेसन्तित्रयोगुणाः ॥

of exaggeration and void of simplicity. He uses alliterations so profusely that they, far from enhancing the beauty of description, rather make it often distasteful.

Date.

The poet belonged to the latter half of the twelfth century.

Bhattikavya: its date and author.

(6) Bhattikavya was probably composed in the seventh century. The author of the epic is not definitely known. According to Mallinatha, Bhatta is the author of the poem ; but Bharatamallika says that Bhattrihari, the king, is the real author.

Whoever the author be, the epic is decidedly an exquisite work of art ; it purposes to illustrate the rules of grammar, and the rudeness and rigidity of composition is due thereto.

Raghaba Pandabeeya; its date and author.

(7) Raghabapandabeeya was written by the beginning of the ninth century. The author of this epic also is not accurately known. One Kaviraja Pandita is ordinarily referred to as the author of the work. But it is very likely that *Kaviraja* is the title or family-name of the author rather than his actual name.

It is divided into thirteen cantos. The author was a court-poet of Kamdeva,

who has been identified with king Adisura. In composing this epic, the author aimed at double meaning and in execution he did so, one applicable to Rama, and the other to the five Pandavas.

Subject matter.

(8) Nalodaya is divided into fifty cantos. The authorship of the poem is attribut d to Kalidasa (fifth century); but from internal evidence, it is almost unmistakably seen that, it is a much later production and a work of an inferior hand.

Nalodaya; its author.

(9) Navasahasànka-charita is as yet known only in manuscript. It describes the achievements of a king of Malwa of of the same name.

Nabasàhasànkacharita; its author; date.

It was written by Padma Gupta about 1000 A.D.

(10) Harabijaya is the work of the Kashmirian poet, Ratnakara, who flourished in the ninth century.

Harabijaya.

Prof. Macdonell places the Geetagovinda under the head of Lyric Poetry on account of the smoothness and flow of its verses and the exquisite beauty of its composition; but the story and the underlying thought of the poem being a whole one, it would be better to regard it as a kavya.

* Geetagobinda; its author; Excellence.

* See also Lyric Poetry; page 48

Geetagovinda was composed by the melodious bard, Jayadeva. He was an inhabitant of Kendubilwa in the district of Birbhum. He is perhaps the greatest sanskrit poet of Bengal.

His mode of composition is exceedingly beautiful ; the verses or the songs are soft and pleasing to the ear ; and the beauty of composition is enhanced by the sweet touches of alliteration.

Setubandha.

Another epic work deserves mention. It is the Setu-bandha or the Building of Bridges. It is a Prakrita composition, describing the construction of a bridge of boats across the Veetasta by a king of Kashmir.

Character of a Mahakavya.

The first six of the above works are truly 'great epics' or mahakavya, as they are called. The subjects of the mahakavyas must be derived from some epic story or itihasa (इतिहास) and they should be extensive and embellished with descriptions of cities, seas, battles etc.

Date of Kalidasa.

It has been noticed in a previous paragraph that from a critical examination of Batsavatti's inscriptions (473 A.D.) in honour of a temple, it appears probable that Kalidasa's writings were known to the author of the inscriptions. It has

however been attempted to place Kalidasa in the sixth century on some loose grounds. The chief of them are the following :—

(I) Mallinatha, the famous commentator of the fourteenth century, explains the word, "dingnága" (दिङ्नाग), a word that occurs in Kalidasa's Meghaduta, in the sense that there is a punning allusion to the poet and critic Dingnága, a hated rival of Kalidasa. Little weight can be put on the Budhistic tradition that the Budhist teacher, Dingnaga, was a pupil of Vasubandhu, who is asserted to belong to the sixth century. Moreover, this assertion of Vasubandhu's flourishing in the sixth century mainly depends on the Vikramaditya theory (which has been exploded) and is opposed to Chinese evidence which shows that the works of Vasubandhu were translated in 404 A.D. Thus sixth century as the age of Kalidasa is not tenable.

(II) The other main argument in favour of the sixth century is that Kalidasa must have flourished after Aryyabhatta (499 A.D.), because he exhibits a knowledge of scientific Greek astronomy in his work. But Dr. Thibaut has brought

to light the fact, that an Indian astronomical treatise, the Romaka Sidhwanta, undoubtedly written under Greek influence, as its name implies, is older than Aryyabhatta's sidhwantas and cannot be placed latter than 400 A.D.

From these, it is clear that Kalidasa lived not in the sixth, but the materials at present at our disposal allow us to suppose that he flourished in the beginning of the fifth century A.D.

Sanscrit Prose writings.

The sanscrit literature is very poor in prose writings. There are altogether four prose romances. Though they are awefully tainted with artificiality, involving long compound words, they are no mean masterpieces of sanscrit composition. These are :—

Dasakumar-charita; its author; date.

(1) Dasakumaracharita :

It contains stories of common life and reflects a corrupt state of society. The author of the poem is Dandi, who probably flourrished in the sixth century.

Critical Note.

The poem is an excellent piece of Sanskrit composition; but it has one palpable defect, namely, its beginning and end are not in keeping with the general execution of the work.

(2) Basabadattá :

Basabadatta ; its subject, author, date.

It relates the fortunes of the heroine, Princess Vasabadattá and Udayana, the king of Vatsa, who formed a loving pair.

It is the work of the poet Subandhu and was written in the beginning of the seventh century.

(3) Kadambari :

Kadambari ; its story.

It also describes the fortunes (of love) of a princess, named Kadambari on whom a prince, named Chandrapeedaka had set his heart.

Critical appreciation.

The telling piece of lamentable description of the ascetic Mahasweta before Chandrapeedaka is so charming that no other writer has perhaps been able to equal it. It is the best of sanskrit prose works ; it has depth of meaning, beauty of execution, deep pathos and harmonious flow. It is, however, not without defects ; there are puns and somewhat contradictory ideas in some words of the book which are questionable to a critical eye ; and it has tedious and unusually long compounds.

It was written by Banabhatta, sometime in the seventh century A. D.

(4) Harshacharita :

Harshacharita.

It was also written by Bana. The author attempts in this book to narrate the life of King Harshabardhan of Kanauj.

LYRIC POETRY.

There are not many works of any considerable length in sanskrit lyric poetry. This class of composition may be roughly divided into *khanda* kavya (खण्डकाव्य)and *champoo* kavya (चम्पू काव्य) or compositions of detached verses without any linking or relation with one another. The champoo kavyas do not seem to have found a place in Macdonell's Sansktit Literature.

Meghaduta ; its story.

(1) Meghaduta :

The subject-matter of the poem is the delivery of a message which an exile sends through a cloud to his wife, who is living far away. The exile is a Yaksha, the attendant of Kuvera, who for his neglect of duty was banished. Pining away in separation, he invokes a cloud to convey a message to his wife, 'describing with much power and beauty the various scenes, the cloud has to traverse.' Finally, after delivering the

message, he begs the cloud to return with reassuring news that he may never be separated from his 'lightning spouse.'

The poem consists of one hundred and fifteen stanzas, composed by Kalidasa. It is one of the finest specimens of sanscrit writings and it is this lyric gem which won the warm admiration of the great German scholar, Goethe.

Critical note.

(2) Ritusamhara :

Ritusamhara ; its subject.

It is a highly poetical description of the six seasons into which an Indian year is divided. The poem opens with a description of summer and the heat is followed by rains. Next comes the autumn, 'beauteous as a newly-wedded bride,' and then the winter follows when the paddy ripens, the lotus fades and fire and sunbeams are pleasant. The poet dwells longest on the spring, the last and most delightful of the six seasons.

The poem is complete in six cantos and its author is Kalidasa.

Critical note.

'With glowing description of the beauties of Nature, in which erotic scenes are interpersed, the poet adroitly interweaves the expression of human emotions.'

The poem is a striking proof of Kalidasa's deep sympathy with Nature.

Ghatakarpara.

(3) Ghata-karpara :

It is a poem in twenty two cantos, written by an author of the same name.

Chaurapanchasika ; its author, story.

(4) Chaurapanchasika :

It was composed in the eleventh century by the Kashmirian poet, Bilhana. There is a tradition to the effect that the poet fell in love with a princess and when detected, was condemned to death ; but was saved by appearing before the king and pleasing him with this piece of composition.

Amarusataka.

(5) Amarusataka :

The author of the poem is Amaru. 'It skilfully paints lovers in all their moods,—bliss, dejection, pain and devotion. The poet is specially skilful in depicting the various stages of lovers' estrangement and reconciliation.

Sringarasataka

(6) Sringarasataka :

It is the composition of the grammarain, philosopher and poet Bhattrihari, the celebrated author of the Bhattikavya.

Sringaratilaka.

(7) Sringara-tilaka :

The authorship of this poem is attributed to Kalidasa.

General class.

Besides these there are many short pieces of composition which, though

ethical in spirit, are quite lyrical in character. For instance, Neetisataka and Bairagyasataka of Vattrihari and Mohamudgara of Sankaracharyya have as much claim to be called lyric as those mentioned.

*Geetagobinda its subject; appreciation.

The Geetagovinda deserves mention here also. It represents the transitional stage between pure lyric and pure † drama in sanscrit literature. Strictly speaking, the poem contains no dialogue; the characters engage only in a sort of monologue.

The subject of the poem is the love of Krishna for Radha, the separation of the lovers and their final reconciliation.

Apart from the outward form of the poem, it is steeped in love, of the highest order, a self-negating love that teaches one to lose his own individuality and completely merge into another. Inspite of its undercurrent of lofty sentiments, it may be noticed how it sounds to a foreign ear: "Transports of sensual love explained in a mystical religious sense."

* See also Kavya or Court Poetry, page 39

† This is not true, of course, in the case of the gradual process of development (with reference to time) but holds only in the character of composition.

THE DRAMA.

Origin of Sanscrit drama.

The origin of sanscrit drama is shrouded in obscurity and hence nothing can be accurately said about it. The evidences of traditions and languages, however, slightly direct us in determining it.

In sanscrit drama, the words for the player (नट) and the play (नाटक) are derived from the sanscrit root (नृत्) meaning to dance. The familiar form, *natch* (नाच), still used for dancing in various provinces at the present day, is perhaps a corruption of the sanscrit word. It appears that the sanscrit drama most probably has arisen out of dancing movements. Songs, very likely, became soon an accompaniment of such dancing performances. Thus Bharata, the name of the first originator of drama and which, in sanscrit, also means an actor, signifies 'singer' in several dialects of India. The introduction of dialogue was the final step in the process of developement.

Earliest drama.

The earliest references to dramatic performances are found in Patanjali's Mahavashya, which was compiled before 200 B.C.; mention is made there of representations from Kamsabadha and Balibandha.

1—48 pages and cover printed at the Alexandra Steam Machine Press, Dacca.

The sanscrit drama opens with a prologue which always begins with a benediction (नान्दी), * invoking a god in favour of the audience present.

† Character ot sanskrit drama.

Next follows a dialogue between the stage-manager and one of the actors; the conversation ends in the clever introduction of one of the characters of the actual play.

Every drama is divided into scenes and acts, the number of acts varying from one to ten. The stage is never left vacant till the end of an act. Before

* आशीर्वचनसंयुता नित्यं यस्मात् प्रयुज्यते ।
देवद्विजनृपादीनां तस्मात् नान्दीति संज्ञिता ॥
इति नान्दीलक्षणं

† नाटकं ख्यातवृत्तं स्यात् पञ्चसन्धिसमन्वितं
पञ्चादिका दशपरास्तत्राङ्काः परिकीर्त्तिताः
प्रख्यातवंशो राजर्षि धीरोदात्तः प्रतापवान्
दिव्योऽथ दिव्यादिव्यो वा गुणवान् नायकोमतः
एक एव भवेदङ्गी शृङ्गारो वीर एव वा
अङ्गमन्ये रसाः सर्व्वे कार्य्यनिर्व्वहणेऽद्भुतम्
चत्वारः पञ्च वा मुख्याः कार्य्यव्याप्तपुरुषाः
गोपुच्छाग्रसमाग्रन्त बन्धनं तस्य कीर्त्तितम ॥
इति नाटकलक्षणं ।

the beginning of a new act an interlude (प्रवेशक अथवा विष्कम्भक) * is often introduced.

However hopelessly disappointing the affairs in a drama may appear, as we gradually advance into the catastrophe, it has never a sad ending (वियोगान्तं न नाटकं) and the play closes with a prayer(भरतवाक्य) for national prosperity and welfare.

Special features in drama

Among others, the following special features of a sanscrit drama may be noted :—

(*i*) the entire absence of tragedy, as has been referred to above :

(*ii*) the insertion of lyrical stanzas, generally fourlined, in prose dialogues ;

(*iii*) and the use of sanscrit by some characters and prakrita by others in course of conversation.

---

* वृत्तवर्तिष्यमानानां कथांशानां निदर्शकः
संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शितः ।
मध्येन मध्यमाभ्यां वा पात्राभ्यां सम्प्रयोजितः
शुद्धः स्यात् सतु सङ्कीर्णो नीचमधाम कल्पितः ॥

इति विष्कम्भकलक्षणं

The use of Prakrita

Sanscrit and prakrita are not, however, indiscriminately used by any and every character. Sanscrit is employed only by Brahmins, heroes, kings and men of high ranks and prakrita by women and men of lower orders. The kinds of prakrita generally used in drama are Maharashtri, Sauraseni, Magadhi, Avanti (by rogues), Abhiri (by cowherds) Paishachi (by charcoal-burners) and Apabhramsha (by the despised classes). In the same drama, various forms of prakritra are used by different characters.

The best productions of Indian drama are nearly a dozen in number and date from about the fourth century A.D. to the eigth century ; but Sanskrit drama flourished before the beginning of the Christian era as references to Balibandha and Kamsabadha are found in the Mahabhashya (200 B.C)

Elizabethan drama and Kalidasa

It is meet to take note of an important point of resemblace between Elizabethan drama and that of Kalidasa. Prior to the Elizabethan era, the English drama could not make much ahead and was bound by shackles of cut and dried rules. But the wave of the

Renaissance flooded the littlenesses and beaten tracks of dramatic composition; the criteria of popular taste and fashion were gradually giving way, and Shakespeare, the foremost hero of the Renaissance period, gave a new life to the English drama. He broke through the time-honoured rule of the three dramatic unities,—and naturalised English drama

It is a remarkable feature of Sanscrit drama that it did not observe any hard and fast rule, regarding the story of the subject; the stifling injunctions of the unities or the like had no hold on the Indian mind. The Elizabethan drama and the Indian drama may thus tally in some respects.

Sakuntala; its story.

(1) Sakuntala, the supreme creation of Kalidasa, desbribes the story of Sakuntala, the hermit-girl. King Dushyanta, in course of his hunting excursion arrived at the hermitage of the sage Kanwa, who, leaving Sakuntala to render the rites of hospitality to guests, was away to Somateertha. Dushyanta, at the firsf sight, became captivated by the fairy beauty of Sakuntala, while he also possessed her whole heart, so much so, that she became callous of the out-

ward world. While thus drowned, the angry sage, Durbasa, called at the hermitage and, owing to Sakuntala's neglect of hospitality, cursed her,--that she might not be known by him whom she was dreaming upon.

Matters at length came to such a pass that, Dushyanta married her by the *gandharba* (गान्धर्व)* method and gave her a ring as a credential. Here the drama enters upon a new scene. When Sakuntala was sent to Dushyanta, he could recognise her appearance, not to speak of his marriage, his memory completely blurred as it was. All efforts failed and Dushyanta could not know her identity. Sakuntala was now pregnant and suffered great humiliation and and mental torture at Dushyanta's behaviour. She was thereafter carried off by a nymph to the surprise of all. The deluge of delusion being over, Dushyanta remembered everything and became penitent to madness. The reconciliation

---

* इच्छयान्योन्यसंयोगः कन्यायाश्च वरस्य च ।
गान्धर्व स तु विज्ञेयो मैथुन्यः कामसम्भवः ॥
इति मनुः

Critical appreciation

was, however, finally brought about through Sakuntala's son, Sarbadaman (Bharat) when Dushyanta had gone to fight the demons on behalf of the gods.

To write a critical appreciation on Sakuntala is beyond the scope of the present work. This exquisite creation of Kalidasa ranks decidedly among the very first of the dramatic compositions of the world; but if we look into the merit of Sakuntala with an uncoloured eye and take into consideration the great advantage of an advanced age and its environments of the poets of other countries, it becomes a problem of the greatest complexity as to wherein lies the place of Kalidasa, the poet, who flourished at the very dawn of the Christian era.

Even the readers of the translation of Sakuntala have universally raised to it an impassionate hymn of praise. For an estimate of Kalidas's writing, its force, beauty, naturalness and simplicity and the universality of idea, for example, the parting scene of Sakuntala and Kanwa's advice on the occasion, which may be seen to command sincere and faithful observance even to-day in Indian homes,

the study of Sakuntala can be best recommended. To those readers of Bengal, who desire to get at the underlying spirit of the drama, the study of Chandranath Basu's *Sakuntala tatwa* (**शाकुन्तला तत्त्व**) is strongly suggested, and therein they may find with what eye the book is to be studied.

Bikramorbasee; its story.

(2) Bikramorbasee is a play by Kalidasa, in five acts. The outline of the plot of the drama is this : King Pururava, hearing that Urvasee, the friend of the nymphs, had been carried off by demons, went to her rescue and brought her back on his own car. Urvasee and the king became mutually captivated.

But when Urvasee, playing the part of Lakshmi before Indra, was asked on whom her heart was set, she named Pururava instead of Purushottama (*i.e.* Vishnu) ; and thereon she was cursed by her dramatic teacher, Bharata, and was consequently turned into a creeper.

Pururava, while wandering in the Himalyas, embraced a creeper which mysteriously transformed into Urvasee ; thus the union between them came about.

Malabikagnimitra ; its story.

(3) Malabikagnimitra is also written by Kalidasa. It describes the love of Agnimitra, the king, and Malabika, one of the attendants of the Queen. The Queen kept Malabika jealously out of the king's sight on account of her great beauty. The king patiently and civilly tried various expedients to talk with Malabika. It finally so turned out that, Malabika came of a royal family ; and through her having fallen into the hands of robbers, she took shelter there and came to be an attendant to the Queen. Then there being no objections to their marriage, the drama happily ends in their union.

Mrichchakatika, its author, date.

(4) Mricchakatika :

The authorship of this drama is attributed to king Sudraka. Macdonell thinks that the book was probably written by Dandin, a poet patronised by the king, in the sixth century A. D.. It is divided into ten acts.

Story.

The scene of the play is laid at Ujjain and its adjoing places. There is a large number of characters in the play. The chief among them are Charudatta, a Brahmin merchant, who lost his whole fortune through excess of liberality, and

Basantasená, who loved this poor Brahmin and ultimately married him.

"The play is marked by originality and good sense. It is a mixture of comic situations and serious scenes, some of which border on the tragic." Note.

Next we come to Ratnàbali and Nagananda which are attributed to Sriharsha. But it is held by some that Sriharsha's court-poet, Bana, is the real author. They were composed in the beginning of the seventh century A. D. Ratnabali ; its author, date.

(5) Ratnabali reflects the haremlife of the poet's age.

The drama represents the story of love of Udayana, the king and Sagarika, an attendant to his queen. The heroine Sagarika, at last turns out to be Ratnabali, the princess of Lanka (Ceylon), who, after suffering a shipwreck, had taken shelter in Udayna's court. Story.

(6) Nagananda is a sensational piece 'with Bhudhistic colouring, Budha being praised in the introductory prologue, नान्दी। Nagananda

Then comes Bhababhuti whose great achievements were the composition of three dramas, Malatimadhaba, Mahabira- Bhababhuti ; his date.

charita and Uttara Ramacharita. The poet flourished in the eighth century.

Malatimadaba, its story.

(7) Malatimadhaba is divided into ten acts. The subject of the play is the love-story of Malati, a daughter of the minister of Ujjain, and Madhaba, a young pupil of the place and son to the minister of another country. Upon this frame hinges, skilfully connected with the main action, the fortunes of Makaranda, a friend of Madhaba and Madayantika.

Mahabiracharita; its story.

(8) Mahabirachairta is divided into seven acts. It describes much the same story as depicted in the Ramayana,—for example, Rama's exploits, his acrial voyage from Lanka to Ayodhya, and his coronation.

Uttara-Ramacharita; its subject.

(9) Uttara-Ramacharita may be more justifiably called a dramatic poem. It begins with the exile of Sita and concludes with her restoration.

Parbati parinaya.

(10) Parbatiparinaya was written by Bana, the courtpoet of Sriharsha.

Mudrarakshasa; its author, date.

(11) Murarakshasha is a drama in seven acts, composed by Bishakha datta, not later than 800 A.D.

Story.

It represents the overthrow of the Nanda dynasty through the machination

and intelligence of the great Brahmin diplomat, Chanakya, who took over the cause of Chandra Gupta. The whole drama centres on winning over Rakshasha, the minister of the Nandas, to the side of Chandra Gupta. Kusumapura or Pataliputra is the main scene of action All sorts of crude political intrigues of diverse character are in full play; spies are secretly employed under the guise of snakecharmer, scholar, ascetic, foreteller and so forth; false quarrel and deception are rampant.

Chandanadasa, the most intimate friend of Rakshasha, nobly risks his life and family; but remains firm in not giving over Rakshasha's family to Chanakya. Rakshasha now sees the impossibility of getting through the wide-reaching trap laid by Chanakya. He now becomes hopeless of the cause of Malayaketu, the final offshoot of the Nanda line.

It so happens that Malayaketu's belief in Rakshasa is undermined, for he now sincerely believes, dull as he was, that Rakshasha has allied himself with Chandra Gupta. His cause of this disbelief is a letter, cleverly forged by

Chanakya, with the seal and signature of Rakshasha, hinting in a manner that he (Rakshasha) is now upholding the cause of the Mauryya. The play ends in Rakshasha's surrender to Chandra Gupta and the establishment of the Mauryya dynasty.

Critical note.

The play is composed with much dramatic talent, being full of life, action and sustained interest. It is a purely political drama of unique character in the domain of sanscrit literature. It lacks female interest and the heroic sentiment is predominant in it.

Benisamhara ; its author ; story

(12) Benisamhara is the work of Bhattanarayana.

The main action of the play centres on the incident of Draupadee being dragged by the braid of her hair into the assembly by one of the brothers of Duryyodhana.

Date.

The date of composition of the drama has been determined from a copper-plate to be 840 A. D.

Besides these, there are some minor dramatic performances which may be dismissed with short notices.

Mahanataka.

(13) Hanumananataka or Mahanataka was written by Damodara Misra,

who flourished in the eleventh century A. D.

(14) Prabodha Chandrodaya is the compoisition of Krishna Misra, who flourished at the end of the eleventh century.

Prabodha Chandrodaya.

(15) Karpuramanjari;

(16) Bidhwa salabhanjika;

(17) Balaramayana;

(18) and Prachanda Pandava or Balabharata.

Four dramas by Rajshekhara, his age.

All these four dramas were written by Rajshekhara, who flourished about the tenth century A. D.

(19) Chandakausika was composed by Kshemiswara, who flourished in the twelfth century.

Chanda kausika.

From a review of what has been said, it is clear that sanscrit dramatic composition of considerable merit and importance has come to a collapse practically from the latter half of the ninth century.

Downfall of drama.

THE SIX SCHOOLS OF PHILOSOPHY.

Excellence of Hindu Philosoyy.

It is a very surprising fact that the ethical side of the Aryan mind reached a very high standard of culture before the dawn of the Christian era. The peculiar bent of the Hindu mind, as embodied in the principal philosophical treatises, diverse though it is, has this special feature that it tends to salvation (मोक्ष) and aims at pacification of the mind through various means and trainings. What humanising and ennobling influence the methodical practice of a system can confer, the workers in this field can best realise. Apart from the apparent barren philosophical discussions, there is a beauty and lofty truth in the systems of Hindu philosophy.

Reference to the doctrines of transmigration and salvation is interpersed throughout the philosophical treatises; and it is better to get into their meanings at the outset.

Doctrine of transmigration.

The theory of transmigration depends on the recognition of the immortality of the soul. The belief that every

individual passes after death into a series of new existences in heavens or in hells or on earth, in the bodies of men, other animals or in plants, where it is rewarded or punished for all deeds done in a previous life, goes by the name of the doctrine of Transmigration.

Macdonell on its origin.

Prof. Macdonell is of opinion that there are almost no traces of the doctrine in the Rigveda except faint hints in a couple of lines. It is almost unlikely that so wide-reaching a theory should have been developed from the stray fancies of one or two Vedic poets. It seems more probable, says he, that the germs of the doctrine were received by the Aryan settlers from the aboriginal inhabitants of India. This doctrine is regarded as selfevident by every philosophical school or religious sect in india, excepting only the materialistic school of Charvaka.

Influence of Karma.

The dispensation of reward or punishment depends exclusively on the *Karma* (कर्म्म) of every individual. As the soul is rewarded or punished, according as karmas, done in the previous life, are good or bad, there is no *independent* divine rule which can

upset karma which governs everything with iron necessity. Hence even the schools which acknowledge a god, can only assign to him the function of guiding the world and the creation in strict obedience to the law of retribution which even he can not break at will.

Doctrine of Salvation.

We then pass on to the consideration of the doctrine of Salvation. All action in the world is brought about by desire (वासना) which is based on *Avidya* (अविद्या) a sort of innate ignorance that makes one to fail to recognise the true nature of things and is the ultimate cause of transmigration. Originally, the word had only the negative sense of non-knowledge (अ (न) विद्या) ; but in time it came to have the positive sense of false knowledge.

The darkness of such ignorance is dispelled by divine knowledge, which, according to every philosophical school, consists in some special sort of cognition (तत्त्वज्ञान). This universal knowledge, when attained, destroys the subsequent effect of karma, which would otherwise have resulted in a future existence, and thus puts an end to transmigration, or, in other words, works out salvation.

There are six schools of Hindu philosophy :—

(1) The Sankhya System of Kapila. Sankya System.

Kapila, the founder of the Sankhya system, opposed the monshtstic theory of the early Upanishads which identified the individual soul with Brahma.

Its philosophy.

His teaching, as laid down in the system, is entirely dualistic ; he admits only two things, matter and plurality of souls. According to this system, the saving knowledge (for salvation) consists in realising the absolute distinction between soul and matter. The existence of a supreme god, who creates and rules the universe, is denied in the system. The world is here held to be real from eternity. The evolution and diversity of the material world are explained by one primaeval matter. This primordial matter, though uniform and indivisible, consists of three different *gunas*, *satwa* (सत्त्व), *rajas* (रजः) and *tamas* (तमः). The formation of the different states of matter are due to the preponderance of one or the other of the gunas. At the end of a cosmic period (कल्प), all creations are supposed to be *redissolved into* the primitive matter, the cyclical opera-

tions of evolution, existence and disolution having neither beginning nor end.

Kapila; his age.

Kapila was probably an inhabitant of Kapilavastu, the country of Lord Budha, at the foot of the Himalyas and flourished before the fourth century A.D.

Text and commentary.

Sankhya karika of Iswara Krishna is the oldest text on the subject which has been commented upon by Gaudapada about 700 A.D. and by Bachaspati Misra after 1100 A. D.

Jainism and Budhism.

On the Sankhya system are based the two heterodox religious systems of Budhism and Jainism which tally in their general principles. They deny the authority of the Vedas and oppose the Brahmana caste systems and ceremonials.

Their doctrine.

Their fundamental doctrine is that life is nothing but suffering. The cause of this suffering is desire (**वासना**) based on ignorance, to live and enjoy the world. Salvation, according to these schools, consists in the annihilation of desire or self. This is called *Nirbana* (**निर्व्वाण**).

Both the religions deny the existence of a supreme god and soul; and in this second point they differ from the Sankhya system in a kernel respect.

(2) The Yoga System of Patanjali, who is supposed to have flouished before 200 B.C.

Yoga System; Patanjali; his age.

The various processes of yoga or yoking the mind are the distinctive feature of the yoga system. It means focussing or concentrating the mind on a particular object. The regular and systematic practice of yoga acquired a special importance in this system. Patanjali's yoga-sutras are divided into four chapters :—

Its doctrine.

Samadhi, meaning deep meditation; *Sadhana*, the means of attaining that stage; *Bibhuti* the wonderful power it confers; and *Kaibalya*, the isolation of soul from matter and merging into the Universal soul.

Of the eight branches of yoga practice, *asana* (आसन) is the most conducive to concentration. In the yoga system, kaibalya is represented to be the final aim of man

(3) The Nyaya System of Gotama.

Nyaya System.

The metaphysics and psychology of the Nyaya system of philosophy, as will be found, are the same as those in the Baisheshika system. Its specific character, however, consists in being very

detailed and acute exposition of formal logic. It is a striking fact that the Indian mind independently arrived at an exposition of syllogism as the form of deductive reasoning.

Purba mimamsa.

(4) The Purba-mimamsa or Karma-mimamsa of Jaimini.

Its philosophy.

It deals with sacred ceremonies and the results obtainable therefrom. It holds the Vedas to be uncreated and existent from eternal time; and lays stress on the theory that articulate sounds are eternal and the sense of a word is not due to convention but is inherent in the word itself.

Commentaries.

The oldest commentary in existence is the *bhashya* of Sabara Swami, which in its turn, was commented upon by the great mimamsa-scholar, Kumarila Bhatta.

Uttara mimamsa. (Vedanta).

(5) The Uttaramimamsa or Vedanta of Vyasa.

Its philosophy.

It systematises the doctrine of the Upanishads and is also termed Brahma-mimamsa. The philosophy of the system is that "the eternal and infinite Brahma, not being made up of parts or liable to change, the individual soul, it is here laid down, cannot be a part of or emanation from it, but is the whole indivisible

Brahma." The Vedanta preaches idealistic monism and is hence termed *adwaitabada* (अद्वैतबाद) ।

It is avidya (अविद्या) which bars the soul from realising that the empirical world is a mere illusion (माया). Thus to a Vedantist, the universe is like a mirage (मृगतृष्णिका). Knowledge for salvation is revealed in the *jnanakanda*- (ज्ञानकाण्ड) of the Vedas; that is to say, in the Upanishads. Two forms of knowledge are, however, distinguished in the Vedanta, *para* (परा) which is of a higher order and gives true knowledge, and *apara* (अपरा विद्या) which is of a lower order.

Text and commentary.

The text of the system is contained in the Brahmasutras of Badarayana. Two commentaries on it are extant, namely, the Bhasya of the great Vedantist philosohper, Sankaracharyya, which is the more important ; and next comes that of Ramanuja.

Baisheshika system :

(6) The Baisheshika System of Kanada.

Its doctrine.

The system received its name from the category of 'particularity' (विशेष), wherein great stress is laid on the theory of atoms. It contains an expla-

nation of the origin of the world from atoms. The memory of its founder survives only in his nickname Kanada or atomeater (कणभुक).

The main importance of the Baisheshika system lies in its logical sequence and categories. Each of the categories is rigorously defined and further subdivided; and the system deals philosophically with each of these categories.

Atomic theory.

It is a very remarkable fact that the atomic theory which is the basis of all modern sciences, explaining the constitution of matter, developed quite independently, and is dealt in a special Indian philosophical treatise; so it appears that Democritus and Lucretius, the Greek philosophers, should not solely be given the palm of honour as the originator of the atomic theory; but, for greatness is always to be revered, Kanada, with them, has as much reasonable claim to it.

Charbaka school.

Before closing this chapter on Philosophy, the materialistic school of Charbaka should find a reference here.

Its philosophy.

This school declared absolute liberty and is more heterodox than Budhism and Jainism. It emphatically denies the authority of the Vedas and the

Brahmanic ceremonials. It does not recognise the immortality of the soul and hence the doctrines of transmigration and salvation. It only recognises the enjoyment of the world ; and morally speaking, the school upholds pure hedonism. *

"The Vedas, say the Charbakas, are incoherent rhapsodies of knaves and are tainted with three blemishes,—falsehood self-contradiction and tautology."

---

* The doctrine of the school is set forth in the popular saying-

थाबत् जीवेत् सुखं जीवेत्
ऋणं कृत्वा घृतं पिवेत्
भस्मीभूतेषु देहेषु
पुनरागमनं कुतः ॥

FAIRY TALES AND FABLES.

A noteworthy feature of sanskrit fairy tales and fables is the insertion of a number of different stories within the framework of a single main narrative ; and finally, the construction of the whole story comes to resemble, as the phrase excellently suggets, 'a set of Chinese boxes.' The wealth of Sanskrit literature in this branch is not very great : the following deserve special reference :—

Panchatantra.

1. Panchatantra:

It is a mixture of prose and poetical composition and is divided into five books. It is the most important and interesting work in this branch of Indian literature.

Authorship.

In its present form, if the work is not a Budhistic one, it appears from a number of evidences that it must be derived from Budhistic sources.

In the oldest translation, the work is found to contain twelve books ; but at present, it contains only five ; and in this form, it is the production of the Brahmans, inspite of whose efforts to

transform or omit the portions betraying antagonism against the Brahmans, there are traces of Budhistic origin still to be found in it.

Date.

The earliest reference of the work is found in the sixth century A. D. and hence it cannot be placed later than that date.

Original name.

The original name of the work is not known ; but it might have been named after the two jackals, Carataka and Damanaka, who play a prominent part in the first book. This view is rendered probable by the fact that the title of the old Syriac version of the work is Kalilag and Damnag ; and, that of the Arabic translation, Kalilah and Dimnah.

Hitopadesha.

(2) Hitopadesha :

Date and author.

It is the best known and most popular collection of sanskrit fables in India. It is also a mixed composition of prose and poetry and was compiled before 1200 A. D.

Its author is not known with certainty ; but it is attributed to Yajnabalka. Tradition says that it was composed on the occasion of teaching three foolish princes the science of moral politics (नीति).

Neetisara.

(3) Nitisara :

It is the work of Kamandaka and is written in pure poetry.

These works are intended to teach domestic and foreign policy and are classed under Nitisastra (नीतिशास्त्र) or the Science of Political Ethics. Of this class of work and of the greatest importance are the Manaba-dharma-sastra or Manu-Samhita and the Yajna-balkadharma-shastra or Yajnabalka-Samhita.

Betalapancha-bimsati.

(4) Betala-panchabimshati :

It is a collection of petty fairy tales and its authorship is attributed to Kalidasa ; it is written in prose. The subject of the story runs as follows :—

Its story.

King Bikrama is directed by an ascetic to take down from a tree and carry a corpse to a place without uttering a single word. As the king is conveying the dead body, a Betala, which had entered it, begins to speak and tells him a fairy tale. On the king inadvertently replying to a question of the Betala, the corpse vanishes and goes back on the tree again. The repitition of this process gives rise to twentyfive tales, each ending in a subtle problem

on which the king is asked to give his opinion.

Simhasanadwa-trimsika.

(5) Simhashana-dwatrimshika or Bikrama-charita :

It is a collection of Budhistic origin and is written only in prose. The work is attributed to Kalidasa.

Sukasaptati ; its story.

(6) Sukashaptati :

In it is described the story of a wife, whose husband is travelling abroad and who is inclined to run after another man. The wife turns to her husband's clever parrot for advice. The bird ingeniously makes her pass seventy days after which the husband returns ; thus arises the 'Seventy stories of parrot'. It is a comparatively short work and is written in prose.

Brihatkatha.

(7) Brihat-katha :

It was written by Gunadhya about the second century A. D. and is the basis of the following important works :—

Briatkatha-manjari.

(8) Brihat-katha-manjari :

It is the work of Kshemendra Vyasa-dasa and was written in the tenth century A. D.

Katha saritsagara.

(9) Katha-sarit-sagara :

This monumental work is divided into one hundred and twentyfour

chapters, called *tarangas* (तरङ्ग) and was written by the Kashmirian poet, Somadeba about 1070 A. D.

ETHICAL POETRY.

Macdonell's dealing of Ethical Poetry.

Prof. Macdonell mentions some pieces of poetical composition under this head, and makes it a subclass of the chapter on Fairy Tales and Fables with a brief reference to "the wise, noble and original thoughts which appear in a highly finished and poetical garb." But ethical poetry in the Sanscrit literature sufficiently merited a chapter to itself ; or rather some of the above class of works should have been placed under lyric and some under smaller epics (खण्डकाव्य) so that, the separate existence of this puny chapter would then have better vanished. And this arrangement is possible ; because sanscrit ethical poems are lyrical in character. But above all, this class of composition deserves a more generous treatment, the underlying principle of sanscrit composition being mainly of an ethical spirit.

Some of the works of this class, that have been written from the early times to the thirteenth century A. D. are ennumerated below :—

(1) The Mahabharata which is an encyclopaedia of moral teaching.

(2) The Panchatantra and

(3) the Hitopadesha are the handbooks, aiming at the teaching of practical moral philosophy.

(4) Neetishataka and

(5) Bairgya shataka, composed by the poet, grammarian and philosopher Bhattrihari.

(6) Neetimanjari is a collection from the Rigveda by Dya Dwiveda.

(7) Chanakya shataka written by the great Brahmin politician Chanakya, the hero of the Mudrarakshasa.

(8) Shantishataka, the work of the Kashmirian poet, Silhana.

(9) Mohamudgara which is attributed to Sankaracharyya.

(10) Sadhukti-karnamrita was written by Sridharadasa in 1205 A.D.

(11) Subhasitabali, a compilation by Ballavadeva.

(12) Sarngadhara-padhwati by Sarngadhara.

From before the time of the invasion of Greece by Xerxes in 480 B.C., the Greeks began to know the people of India, as the Indians are referred to fighting on behalf of the Greeks. The Greek physicians, too, who lived in Asia Minor under the satraps came to learn much about the 'wise Indians.'

Greeks in India

The invasion of Alexander in 327 B.C. is, however, the absolutely certain date which opens the way of intercourse of India with the west. Alexander crossed the Hindukush, took Pushkalavati and Taxila ; in the latter place, he fought an engagement with Puru which is well known. The Greeks saw many Indian *yogis* in the course of their expedition. Alexander had a mind to subdue the kingdom of Magadha, but was compelled to retire. He sent his fleet down the Indus under Nearchus and himself marched back through Beluchistan, Persia, taking with him a large retinue from India, including both males and females. The invasion of Alexander exercised an immense influence on Europe henceforward.

Megasthenes, deputed by Selucus, stayed at the court of Chandra Gupta, the Maurya king, and wrote his Ta Indica in 301-302 B. C. It is the earliest direct record by a foreigner.

Persians.

Next came the Persian invaders, who had learnt many things by coming in contact with India and through whom the western people had been greatly influenced in science, philosophy and literature from the early times till the Middle Ages. In this great international communication between India and the west, the Arabians and the Persians may be said to have acted the important office of (continental) banking agents, who, what they received from the East, delivered to the West. Alberuni an Arabian, even wrote his 'India' in 1030 A D. It is a very valuable account of India by a foreigner.

India and Europe ; mutual influence.

The repeated contact of the Indians with the people of the West naturally led to mutual influences in various branches of literature which are briefly noticed below :—

Epic poetry.

(I) The Epic Poetry :

The influence of Homer's Iliad on the Mahabharata has been rigidly held

by some authorities. According to them, and Prof. Weber being one of those, the Mahabharata and the Ramayana are copied from Greek epics; but these assertions lack foundation and are fanciful. There seems to be no connection between the Greek and the Indian epics.

(II) The Drama : Drama.

The Indian inscriptions mention *yavana* or Greek girls sent to India as tribute and sanscrit dramatists, especially Kalidasa, describe Indian princes as waited on by them. The curtain (drop-scene) for an Indian stage is also called *yavanika*, (Greek-partition).

From these evidences, Prof. Weber declares that the Indians imitated Greek representations of dramas which must have been performed in the royal courts. Prof. Windisch goes further. He even asserts the existence of *internal* connection between the Greek and the Indian dramas.

But these theories, says Macdonell, are baseless. The Indian drama has had a thouroughly national develop ment and even its origin, though obscure, easily admits of an indigenous explanation.

(III) The Fairy Tales and Fables :

Fairy tales and fables.

(a) The Budhistic collection of fables, the Panchatantra, was translated by Barzọi, a Persian, under Khoshru Anishiruddin.

Two translations, one Syriac, called Kalilag and Damnag, the other Arabic under the name of Kalilah and Dimnah, have been preserved. This Arabic translation has been translated into various European languages.

It has been retranslated into Greek, Hebrew and then into Latin by John of Capua ; from the Latin, the work was translated into German and Italian (at Venice) : the latter was, in its turn, re-translated into English by Sir Thomas North (1570 A.D.), the renowned translator of Pluntanch's 'Lives of the Noble Grecians and Romans.' In course of these translations, as may be expected, the stories of the original work underwent curious changes.

(b) The story of Barlam and Josapat :

It was written in Greek by John of Damascus and was intended to serve as a manual of Christain theology. This was translated into many European languages and became most popular n

the Middle Ages. The fables of this are all taken from Indian sources, and even the very hero of the story, Josaphat, is Budha or Bodhisatwa of which the word is a corruption.

Panchatantra and Aesop's fables.

There are some points of resemblance traceable between the Panchatantra and Aesop's fables. From a comparative study of the animal and bird fables (*e.g.* the lion and the jackal, the fox and the raven etc.) the balance of evidence seems to favour the priority of origin of the Indian fables. Profs. Weber and Benfey are of opinion, that the Indians borrowed some of the Greek fables, while certainly they possessed a great deal of their own.

Thus Europe is undoubtedly indebted to India for its mediaeval literature of fairy tales and fables.

Philosophical Literature.

(IV) Philosophical Literature :

"The Greek and the Indian philosophy have many points in common." Some of the leading doctrines of Greek philosophy are all to be found in the philosophy of the Upanishads or the Vedanta ; again the doctrine of Empedocles exactly tally with that of the Sankhya System.

According to Greek traditions, Thales Anaxagorus, Democritus and others went to oriental countries to study philosophy.

The dependence of Pythagorus on Indian philosophy and science is almost undeniable. Almost all the doctrines ascribed to him, —— philosophical, mathematical or religions,—were all known in India as early as the sixth century B.C.

Thus there is historical possibility of the Greeks being influenced by Indian philosophy through Persia.

(V) Science : Sciences :

In various branches of science, the mutual indebtedness of Europe to India and of India to the west seem almost to neutralise.

(a) In mathematics, the originality of India is surpassingly great. India invented a system of notation which is used all over the world ; and during the eighth and the ninth centuries, she became the teacher of Arabia and Persia and through them of the western nations. Geometry also originated in India in the Vedic period from the rigid and various rules of constructing sacrificial altars. Mathematical

(b) Though Susrata and after him Charaka flourished in India in early times, yet it is not an easy affair to say with certainty whether or not, the Indian medical science was inflnenced by Greece or vice versa. The second view is, however, rendered probable by the fact that the directions of medical preparations in Charaka seem to be of an advanced type of knowledge, while it is hard to believe that alchemy had made any appreciable development at so early a period in the western countries.

(c) In chemisty (alchemy) too, it cannot he said that India exercised any influenee on the west. Alchemy flourished in Arabia and Egypt under Geber and others; and from them it was introduced into the European countries. Chemistry had a thoroughly independent development in India* at a very early period : various processes of dyeing of a very high and efficient order, iron smelting, extraction of other metals and their dry tests and the preparation of various compounds of metals were known in India. But her influence on the west is a doubtful question. Medical.

* Dr. P. C. Roy—History of Hindu chemistry.

(d) India, though rich in her early astronomical literature, is in considerable debt to the west. As the various terms employed in Indian astronomical treatises are of Greek origin, the conclusion is almost unresisted. Barahamihir's *Hora*-shastra and the *Romaka* sidhwanta etc. bear out the conclusion very well. After Bhaskaracharjya, the enterprise of original astronomical work ceased in India.

Astronomical.

(VI) Games :

Chess.

Even in games, the influence of India on the west is perceptible. Chess which comes from sanskrit *chaturanga* was introduced into Europe through Arabia and became the most popular play by the eleventh century A. D.

(VII) Comparative scientific Literatures :

Comparative sciences : philology, philosophy and mythology.

At the present day, Germany has become the most important centre of sanscrit culture in the west. It is a matter of regret that even India, the home of sanscrit culture, cannot now pretend to equal her. America and England also share this fame with Germany.

The most significant effect, however, of the introduction of sanscrit learning

in the west, has been the foundation of three important branches of scientific literature, namely, comparative philology, comparative philosophy and comparative mythology.

Modern tide.

It is interesting to note how the Indian philosophy has been more and more influencing the western mind ; and how strongly it inspired the western sages may be best seen from a study, among others, of Schopenhauer, Hartmann and Goldstucker.

The noble mission of Swami Bibekananda starts a new epoch in the history of the world. The study of Vedanta is being rapidly popularised in America and big institutions are being established with a view to further the cause.

Even the efficacy and suitability of vegetarianism is being advocated from many sides by leading continental medical authorities and also taken to by many. The sway of the Vedanta, it may not be idle to hope, will perhaps be hard to break off from and Vedanta may turn to be the one grand universal religion of the world ; even the indigenous sectarian religions will sink into it.

On the other hand, the debt of India to the West at the present age is no small one. Before the advent of the English into India, almost all branches of Indian culture were paralysed; it is by contact with the Western nations that India has been reviving from her trance; and it will be an incalculable gain to India, if her sons can assimilate into them the spirit of scientific and practical culture and activity from them.

TECHNICAL LITERATURE.

Each of the branches of literature to be mentioned in this chapter, offers ample scope for a special treatment. But the space at our command only permits of their cursory enumeration.

Grammar.

Sanscrit Grammar may be roughly divided into two schools, Paninean and Non-Paninean. Panini is the earliest and most important of sanscrit grammars and was written before fourth century B. C. It is divided into eight chapters (अष्टाध्यायी) ; there are also two appendices, Dhatupatha and Ganapatha.

Commentaries on Panini.

The following are the commentaries on the Panini :

(i) Bertikas or rules of Katyayana :
—third century B C.

(ii) Mahabhashya of Patanjali :
—Second century B. C.

(iii) Kasikabritti or Benares commentary by Jayaditya and Bamana :
—middle of seventh century B. C.

(iv) Prakriya Kaumudi of Ramachandra :
—fifteenth century.

(v) Sidhanta Kaumudi of Bhattoji Dikshit.

(vi) Laghu Kaumudi of Barada raja. It is an abridgement of Sidhana-Kaumudi.

(viii) Paribhashendushekhara by Nagojibhatta —nineteenth century.

Next follows the Non-Paninean grammars :— Non-Paninean School. Non-Paninean School.

(i A Prakrita grammar,

(ii) Linganushashana,

(iii and Unadiganasutra ; all these three were written by Hema-chandra.

(iv) Katantra of Swarbabarma

(v) Prakrita prakasha by Bararuchi

(vi) Mugdhabodha by Bopadeva

(vii) Kalapa.

LEXICOGRAPHY

(i) Anekartha samuchchaya by Saswata—fourth century A. D. Lexicography.

(ii) Amarakosha by Amara Sinha—fifth century A. D.

(iii) Trikandashesha which is a supplement to Amara by

Parushottamadeba —fifth century A. D.

(iv) Abhidhanaratnamala by Halayudha—tenth century A. D.

(v) Baijayantee by Yadabaprakasha —eleventh century A. D.

(vi) Biswaprakasha of Maheswara —twelfth century A. D.

(vii) Abhidhana chintamani

(viii) Anekartha samgraha

(ix) Deshinama mala

(x) and Nighantu shesha, all four by Hemachandra —twelfth century.

RHETORICS

(i) Nyatya shastra of Bharata, written perhaps in the middle of the sixth century A.D. Rhetorics.

(ii) Kavyadarsha of Dandi, written in the latter part of the sixth century.

(iii) Kavyalankara britti by Bamana —eighth century A. D.

(iv) Dasaroopa of Dhananjaya, in the tenth century.

(v) Kavya prakasha by Manmatha Bhatta,—eleventh century.

(vi) Sahitya Darpana by Biswanath Kaviraja, written in 1450 A.D.

LAW BOOK.

Legal productions.

(i) Manabadharma shastra or Code of Manu written not later than the second century A. D.

(ii) Baishnabadharmashastra or Bishnu smriti not earlier than the second century A. D.

(iii) Yajnabalkadharmashastra, about the middle of fourth century A. D.

(iv) Naradasmriti, fifth century.

(v) Parasarasmriti, twelfth century.

(vi) Chaturangachintamani by Hemadri, thirteenth century.

(vii) Dharmaratna of Jemutabahana which contains the *Dayabhaga*, fourteenth century.

The extant commentaries on the Manusamhita which is the most important authority on law, are those of Medhatithi (ninth century), Kalluka Bhatta (1450 A. D.) and Gobindaraja. *Mitakshara* of Bijnaneswara is the important commentary on the Yajnabalkasamhita.

MATHEMATICS AMD ASTRONOMY.

Mathematics and Astronomy.

(i) Suryyasidhanta by Aryyabhatta, written in the middle of fourth century A. D.

(ii) Aryyabhatiya by the same author.

(iii) Brihatjataka,
(iv) Brihatsamhita,
(v) Laghujataka
(vi) Pancha sidhantika
} by Baraha Mihira, sixth century, A.D.

(vii) Brahma-sphutasidhanta by Brahma Gupta, sixth century.

(viii) Sidhantasiromani by Bhaskaracharyya, written about 1150 A. D.

MEDICINE.

Medicine.

(i) Susruta Samhita by the sage Susruta, written in first century A.D.

(ii) Charaka Samhita of Charka, written in the fourth century A.D.

(iii) Astanga Hridaya of Bagbhat, of the sixth century.

HISTORY.

History.

The sanskrit literature is very poor in this respect. Rajatarangini, a chronicle of the kings of Kashmir, is the only one composed by Kalhana in 1148 A.D.

THE ONE DIALECT PROBLEM IN INDIA.

We have now drawn to a close of this small volume ; and it is perhaps audacious and digressive to plunge into any discussion of a problem like the above mainly for two reasons :—

first, that in a History of Sanskrit Literature, it should have properly no place

Secondly, that the subject being a complex and current one, it is not possible to do full justice to it within so narrow a compass.

But some justification may be found on the positive side ; in a country like India, where a diversity of spoken and written languages exists at the present day and of which the glorious literature of the past has been briefly reviewed in this volume, it may not be amiss to hope for one common all-India dialect as a true and sure unifying principle in future.

The population of the India proper may be counted upon 270,0000 00 souls ; of these 135,951927 speak Hindi, and the

rest use the various other provincial dialects. The influence and importance of Hindi is best seen by looking at the fact, that a Hindi knowing man may go over to any part of India and communicate his thoughts to the people of that province or carry on business with them. While Bengali or any other provincial language, however rich it may be, its wealth and influence can never pass out of the narrow pale of its province; a Bengali connot transact business or carry on inter-communication with a pure Tamili or Gujrati; outside Bengal, he is helpless on the strength of his own language. Similar is the insoluble difficulty with a Canerese or a Marhati.

Both with regard to the Hindi-speaking or Hindi-knowing population, the area over which it holds sway and the ease with which the people of all the provinces can adapt themselves to it, Hindi offers far greater advantage over all other existing provincial dialects. The facts may be clear by glacning at the map of India herewith appended. Moreover, Hindi, descended as it is from the ancient language of India, has a rightful genetic claim to its making the Indian

popular dialect ; the unique spirit of the language also is no small recommendation for its adoption.

As regards the script-question, the plan of the grafting of a purely foreign script, (though it may have scientific relationship with the Indian language and hence the claim), for example, the Roman characters, as some have suggested, would, it is feared, work miserably ; the tendency and aptitude of the people of India will, perhaps, best fit in with the adoption of the Devanagar script.

INDEX TO WORKS.

—ooo—

INDEX TO AUTHORS.

ERRATA

				page	line
Read	in	after	Vishnuite	20	21
,,	history	for	hitory	25	footnote
,,	Indian	,,	Iddian	,,	,,
,,	Fleet	,,	Fleeet	31	8
,,	rakshasha	,,	rakshashi	34	21
,,	Naishadha-charita	,,	Naishacharita	37	13
,,	flourished	,,	flourrished	42	23
,,	century	,,	cehtuty	51	17
,,	describes	,,	desbribes	52	19
,,	not	after	could	53	13
,,	dawn	for	drawn	54	18
,,	aerial	,,	acrial	58	16
,,	Philosophy	,,	Philosoyy	92	Sidenote
,,	Indian	,,	india	63	21
,,	monistic	,,	monshtstic	65	5
,,	flourished	,,	flouished	67	2
,,	in	,,	n	81	29
,,	religious	,,	religions	83	9
,,	influenced	,,	iuflnenced	84	5
,,	Medical	,,	side note of (b)	,,	
,,	Chemical	,,	,, ,, (c)	,,	